FIRST COMICS
JULY
NO. 16
$1.00
$1.25 CANADA
E-MAN
Staton

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%FIRST COMICS,
1014 DAVIS STREET,
EVANSTON, ILLINOIS
60201

In First's **E-Man** *#4, a long shot of an Albany, N.Y., street scene showed the Fred Hembeck man out for a stroll with a peculiar humanoid rat. The rat was my tip of the hat to Smilin' Ed Smiley, the weirdest rodent known to cartooning. Smilin' Ed was the creation of Raoul Vezina. Raoul died recently of an asthma attack. He was in his early thirties. He was a good guy and a fine cartoonist and I'll miss him and that rat.*

Dear Joe,

Just a short letter to tell you how much I am enjoying E-Man — the way you and Paul Kupperberg are writing him. E-Man was always meant to be entertaining on at least two levels: adventure and humor, with one supporting the other. With the most recent issues — you've got it!

There is a third element, call it humanness or tragedy, but it is just as important as the first two elements if the story is going to have any depth and be remembered as more than just hero "A" vanquishes villain "A." The flashback to Nova's childhood and her connection to "Blacklung" did just that.

I'm feeling real good about our creation, now. Keep up the fine, fine work!

Nick Cuti
DC Comics
666 Fifth Ave.
New York, NY 10103

Thanks, Nick. I needed that.

Dear Joe,

What in the ever-lovin' blue eyed world are you doon? E-Man #12 may get you in a little trouble with the estate of Walt Kelly, whose sparse line work was as good as any. Parody may be an acceptable use of otherwise copyright material, provided it does no more than evoke the original.

Obviously, Joe, this issue is a tribute to Kelly that goes no farther than "evoking" the original. Big Al is much more finely modelled than Albert ever was, and he uses P.T. Bridgeport's lettering (thanks, Ken.) Terms such as "oog," "rowrbazzle" and "perty brown speckle eyeballs" demonstrate a close (and repeated) reading of the originals. Few in fandom appreciate Kelly's work; either they are too young, or they found his work "too political" and "just couldn't get into it." Perhaps if some of his more whimsical work is reprinted, interest will revive.

Marc Ford Greene
Attorney at Law
Orchard Lane
Washington, CT 06793

Much of the credit for getting the nuances of Kelly-speak must go to Associate Editor Rick Oliver, a man who, when the occasion demands it, can talk like an alligator. By the way, if I get sued for the Big Al tribute, do you know any good lawyers?

Dear Gold and Staton,

At first I picked up on the odd pronunciation: "dee-vice," but I didn't get it. I noted the elegant style on the bold-faced lettering. The alligator had a seegar.

Page 14 (of E-Man #12) did it. When the gator with the seegar said "gummint" and the elegant bold lettering was accompanied by stars and pointing hands, I got it. But Al, indeed! "Big alligator — in a derby? Riight!"

Say, you guys have the best parody (lampoon, satire) book going — Mad magazine hasn't done stuff like what you're doing for years. National Lampoon can't hold a candle. And Firesign Theatre made records.

Gai-Tor! "Freeze, ya overgrown preppies!"

More, more!

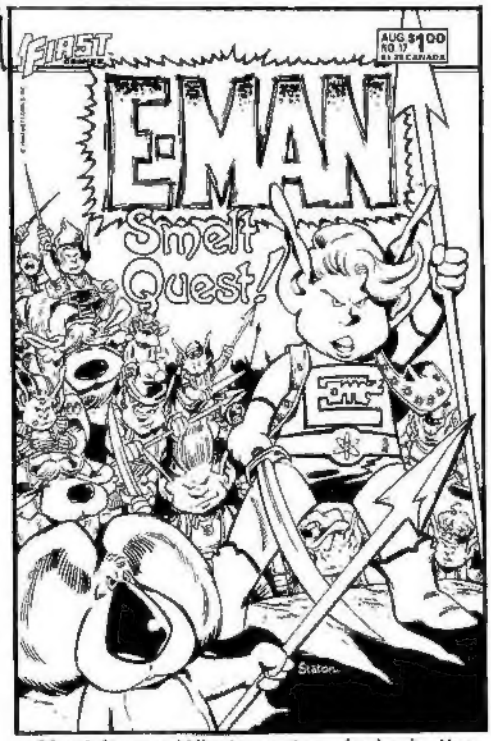
Mauser the elder is my favorite character. Give him his own book. (If Lou Grant can spin off the MTM show then MM can have a 'tec book.

Next favorite is the bear.

Whence the armadillo?

Porta
Ford Hotel
Los Angeles

What armadillo? I do indeed have some plans for Mauser, but he's such a difficult little reprobate, we'll have to see if he'll go along with them.



Next Issue: What mystery lurks in the depths of Poughkeepsie? E-Man and Teddy must go questing in "Smelt Quest!"

— Joe Staton

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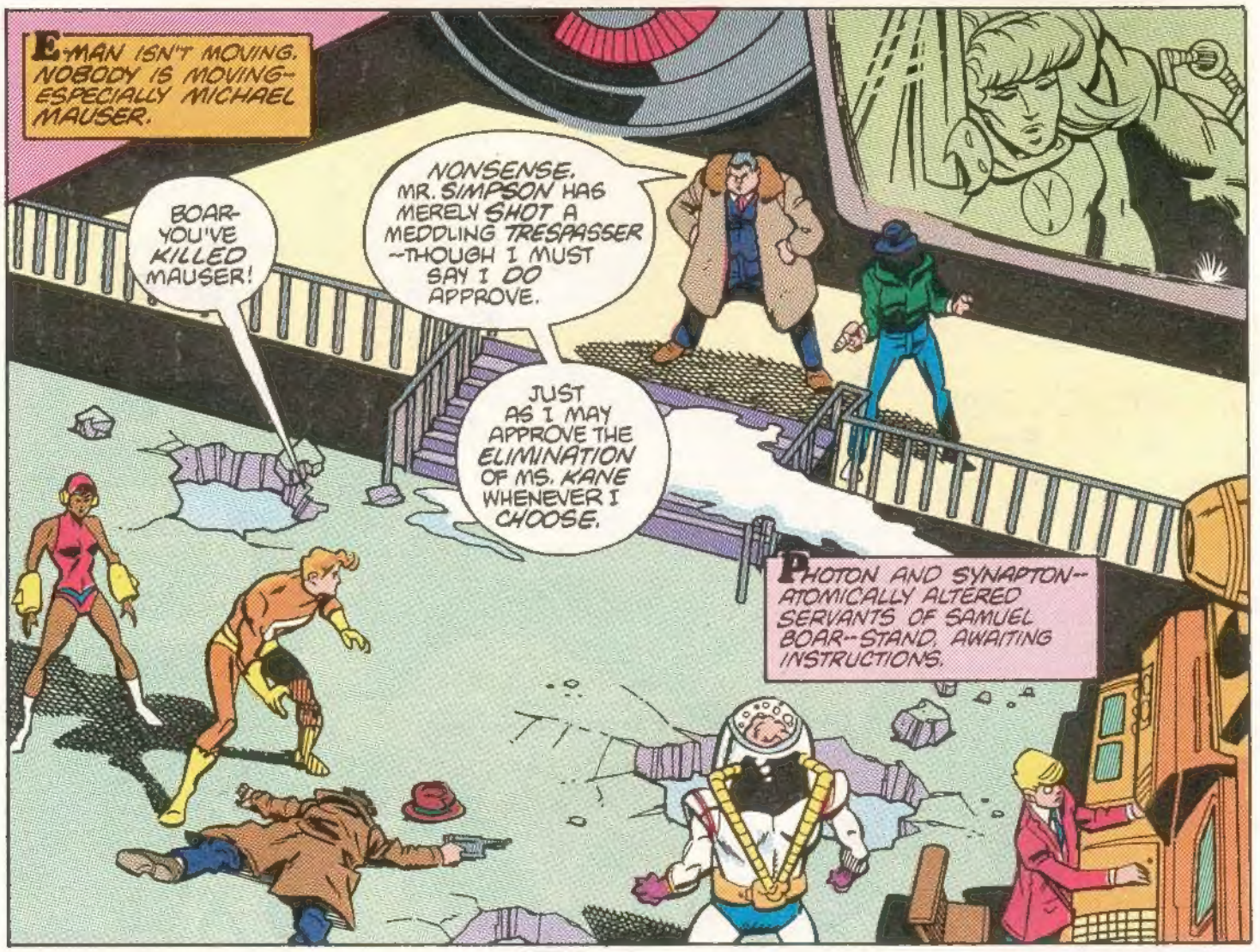
A FIRST COMICS PUBLISHING PRODUCTION

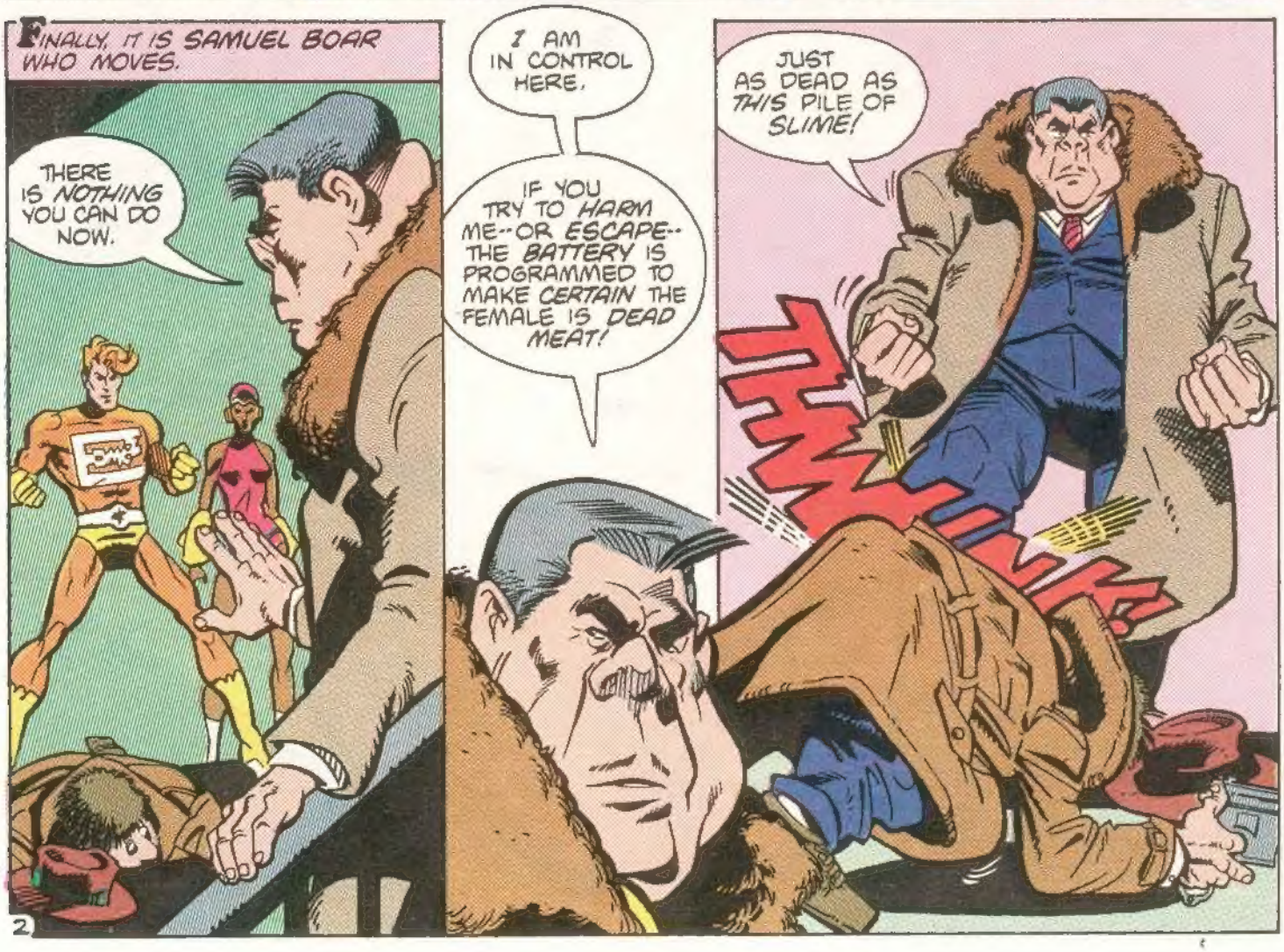
E-MAN™

SUNRISE SUNSET!

created by
NICOLA CUTI
and **JOE STATON**

written and pencilled by
JOE STATON
inked by RICK BURCHETT
lettered by KEN BRUZENAK
colored by WENDY FIORE
edited by MIKE GOLD


E-MAN ISN'T MOVING. NOBODY IS MOVING--ESPECIALLY MICHAEL MAUSER.
BOAR-YOU'VE KILLED MAUSER!
NONSENSE. MR. SIMPSON HAS MERELY SHOT A MEDDLING TRESPASSER --THOUGH I MUST SAY I DO APPROVE.
JUST AS I MAY APPROVE THE ELIMINATION OF MS. KANE WHENEVER I CHOOSE.
PHOTON AND SYNAPTON--ATOMICALLY ALTERED SERVANTS OF SAMUEL BOAR--STAND, AWAITING INSTRUCTIONS.


FINALLY, IT IS SAMUEL BOAR WHO MOVES.
THERE IS NOTHING YOU CAN DO NOW.
I AM IN CONTROL HERE.
IF YOU TRY TO HARM ME--OR ESCAPE--THE BATTERY IS PROGRAMMED TO MAKE CERTAIN THE FEMALE IS DEAD MEAT!
JUST AS DEAD AS THIS PILE OF SLIME!
THWUNK!

'BOAR, I'LL-
YOU'LL DO NOTHING!
WHEN MAUSER STUCK HIS RIDICULOUS NOSE INTO MY AFFAIRS, I ANTICIPATED YOUR INVOLVEMENT.
SENDING THE BATTERY TO THE KANE WOMAN'S TELEVISION STUDIO PROVED EXCELLENT INSURANCE.
I REALLY CANNOT TOLERATE HAVING MY PLANS INTERFERED WITH!
IT REALLY IS A GOOD PLAN, YOU KNOW--
HERE IN THE MIDWEST, THERE ARE NUMEROUS DE-COMMISSIONED AND UNFINISHED ATOMIC PLANTS.
BAD PRESS RUINED NUCLEAR ENERGY, BUT THE ELECTRICAL EQUIPMENT IN THE PLANTS IS STILL USEFUL--
"--FOR DISTRIBUTING POWER GARNERED FROM THE SUN ITSELF!
"THE SPACE SHUTTLE REBOUNDER HAS KINDLY PLACED IN ORBIT MY RATHER SPECIAL SOLAR SATELLITE--
"WHILE GATHERING SOLAR ENERGY AND BEAMING IT TO EARTH--
"--MY DEVICE WILL ALSO SEEK OUT AND DESTROY ALL OTHER SOLAR SATELLITES!

I SHALL HAVE A MONOPOLY ON THE SUN!
MAUSER STUMBLED ONTO MY PLAN WHILE INVESTIGATING A ROUTINE MURDER CASE...
"HE INEVITABLY BROUGHT YOU INTO THE MATTER--
"BUT EVEN YOU COULD NOT DEFEAT MY SUPER CREATIONS--PHOTON AND SYNAPTON!"
THEIR LIVES DEPEND UPON MY TECHNOLOGY--
JUST AS NOVA KANE'S LIFE DEPENDS ON MY WHIMS.
SHE IS MY PRISONER--AND YOU, E-MAN, ARE HELPLESS.

MR. SIMPSON, WOULD YOU SEE THAT THE GARBAGE IS REMOVED?
SURE THING, MR. BOAR. I GOT A GOOD PLACE FOR WASTE!
SYNAPTON, BRING HIM ALONG!
YES, E-MAN, LOOK AT THE MONITOR. REMEMBER WHAT COULD HAPPEN TO MS. KANE IF YOU IRRITATE ME.
WHAT-?
IT WASN'T HARD TO FOLLOW THE MONITOR CIRCUITS TO THE SURVEILLANCE CAMERA--
MAYBE I CAN'T HELP MAUSER, BUT I'VE GOT TO SAVE NOVA!
LET HER GO!

FIRST NOTES

HOW DO I GET A LETTER PUBLISHED?

This is one of the most asked questions I get at comics conventions and in-store appearances. Wise-ass that I am, I usually respond: "Well, first you have to write one." Look, if you don't write it, we don't print it.

We do read each and every word of our mail, but we get far more than we could ever hope to print. But I can give you a few hints on how to narrow the odds a bit. Follow these easy guidelines, and you'll drive our mailman crazy.

1) Address your letter to the appropriate column. **Ivy Graham** sorts our mail out each day, and she separates it according to person or department. If you simply address your mail to "First Comics" it will get tossed in with all the other First Comics mail, including the bills, and it'll take time for us to even see it.

If you address each letter separately to each individual letter column, it will wind up in the hands of the appropriate person. **Joe Staton** gets all the "E-Mail," **Rick Oliver** the "Warped Words," **John Ostrander** that for "Quill and Sword" and for whatever we'll call the **Grimjack** column (?!?), and I get the rest.

2) Please type your letters. If we've got to get the column out fast, we're more likely to run a letter that is easier to read than one that will take twice as long to type up.

3) Have something interesting to say. You may notice there are a few letter writers who get a lot of stuff in print. This

is not only because these people write more often, although that's usually true. These people have something interesting to say that goes well beyond "I really liked your latest issue." Tell us exactly what you thought, and keep in mind the fact that you are illuminating your fellow reader as well.

4) Try and be as brief as possible. We want to get a variety of thoughts on each letters page, and we won't hesitate to cut the fat out of your letter in order to make room. Some of your points might have been made by a previous letter writer; we'll cut that stuff out too.

5) Don't be disappointed if you don't get lucky right away. We can't possibly run all of our mail — even the good stuff.

We want to read as much mail as possible. It's very educational, and it beats the hell out of working.

See you in the funny pages.

BURY THE HYPE

Each time we launch a new title, I ramble on, giving you the behind-the-scenes look at the new project. But this time no such attention is required.

Next month we start our seventh monthly title — but it's one you've already heard all about. It's called **Grimjack**, and you're probably aware of our spinning off the book if you a) read the fanzines or b) read the above "how to get a letter published" piece.

So I'll just give you the facts. **Grimjack** will premiere the first week of April, on sale alongside **American Flagg!**, and it will be done by the team that made the back-up series the most talked about back-up since *The Rocketeer:* **John Ostrander** on words, **Timothy Truman** on art, **John Workman** on letters and **Janice Cohen** on color.

The first issue will be booklength, after which we'll be running short Munden's Bar stories written by John and drawn by the likes of **Steve Bissette, Rick Veitch** and **Joe Staton.**

Ostrander/Truman fans need not despair: they'll still be on **Starslayer,** joined by inker **Hilary Barta,** letterer **Janice Chiang** and colorist **Janice Cohen.** After a booklengther, the Black

Flame series by **Peter Gillis, Tom Sutton** and **Bruce Patterson** will be moving into the back-up position.

To complete our domino effect, **Mars** will be seeing a few more booklength stories and a rather unique back-up mini-series we'll be telling you about in a month or two.

As for **Grimjack,** you can expect exactly the same sort of thing that you've loved over the past nine months — only more of it.

— Mike Gold

FIRST IN MARCH:

American Flagg #10: Scheiskopf takes over the Plex-Mail, as **Howard Chaykin** begins the fourth Flagg trilogy: Solidarity ... For Now, "And That's The Way It Is!"

E-Man #16: **Joe Staton's** wraparound cover (First's first) just rounds out the shattering conclusion to E-Man's battle with his arch-nemesis, Samuel Boar!

Jon Sable, Freelance #14: After smuggling himself into Vietnam, you'd think **Mike Grell** would give his erstwhile hero a rest, right? Then what's Jon Sable doing smack dab in Berlin, on the wrong side of ... "The Wall"?

Mars #7: A time of beginnings. We're beginning our first Martain multi-parter: World War! And we're beginning the second Black Flame adventure: The Lover!

Starslayer #18: At last! Grimjack meets Starslayer, in one fantastic 28 page thriller with the most unexpected guest-star of all time! Another **John Ostrander/Timothy Truman** blockbuster!

Warp #14: Fen-Ra is under attack, and Sargon and Cumulus are missing! Can Lugulbanda rally the support of his fellow wizards to stave off attack from the Demons of Dis?

THE ORIGINS OF "INDEPENDENT" COMICS

PART 6

by CHARLES MEYERSON

(In concluding our series on the origins of independent comics, we asked Charles Meyerson for his own analysis on what has become the most vital movement in the comics medium in the past four decades.)

INDEPENDENT COMICS still face some problems. But most new media have problems: remember the battle among 78-rpm, 33 1/3-rpm and 45-rpm records? Eight-track tapes and cassettes? VHS and Beta video tape?

Independent comics are a new medium: different paper, different printing, different distribution, closer ties between creators and audience — the comic book you are now holding is as different from newsstand comics circa 1960 as Q*Bert is from "I Love Lucy."

Despite the growing pains, comics are bursting with new companies, new formats and new ideas.

As *Star*Reach* publisher/agent Mike Friedrich said earlier in this series, "I see more possibility for comics publishing than I believe has existed at any other time in the business. I see more publishers entering the field. I see more small-press, alternative people coming in to publish."

TEN YEARS AGO, the comics industry was facing declining sales, wondering how long it had to live. But a dedicated fan-market made it clear it would buy new formats and new material by favorite talent. The people who founded the independent comics field — including distributors such as Phil Seuling and Bud Plant — responded, turning the comics industry around.

Even so, to hear the critics tell it, all is not well. One after another, they've complained the fan-market is strangling the industry by supporting little but superhero comics.

Elfquest publisher Richard Pini: "There's a lot coming out from Pacific and First and several publishers that is good product. But there's a certain sameness to it."

Cerebus publisher Deni Sim: "Comics right now are at a real crucial point. The publishers could be going into a real golden age, as far as creativity is concerned. Working together, we could introduce ... not just stuff that sells real good right now, but the kind of books that 50 and 100 years from now people will still be holding up and saying 'This is art.'"

FIRST KINGDOM's creator, Jack Katz, says he's sorry about the drop in comics for younger readers: "The idea of comics is to broaden the imagination at the lowest level and then introduce the kids into the world of reality on the other. Television and all these other media are just stealing the kids' eyes away. I need the kiddies to be introduced to comic books first, or else they won't be able to follow the graphic novel."

The independents may have other problems: as the big, established companies have entered the direct-sales market, the name-recognition and fan-following their characters have developed has given them an edge over newer, more experimental projects. The proliferation of glossy reprint titles, in particular, has upset First Comics' publisher Rick Obadiah. In their newsletter to retailers, he called it "the big dump," designed to "dry up available retailer and distributor capital ... (to) pillage and rape the direct-sales market."

Deni Sim: "I had two other titles I was going to put out this year; I can't, because there's no room on the market for them. On the other hand, (the established companies) are answerable to other people. I know very well that a corporation has to earn more money this year than it did last year, every year, to justify its existence.

"I have to make more money this year than last year, and *they're* on a bigger scale."

Dealers have some problems, as well. One of them, writing in the *Comics Buyer's Guide* last year, objected to publishers pushing subscriptions. "By discounting subscriptions," he wrote, "you are in direct competition with us. Do you or do you not want comic stores to carry your product?"

BUT THE WONDERFUL thing about comics is that they combine words and pictures you can receive without any special high-priced equipment. And because the initial financial investment for most publishers is nowhere near the cost of a TV show, a movie or a video game, comics are an industry ideal for people who want to market ideas.

Witzend's publisher, Bill Pearson, says those people are out there, "so interested in putting out their own product from cover to cover that they'll still want to publish their own material."

The trick is keeping the industry and the audience open to those people. *Cerebus* creator Dave Sim: "It would be tragic if ... a medium where you can build a constituency of just 20,000 people weren't able to broaden its horizons so somebody could come along and say ... 'Yeah, I've got a bizarre idea, and I think I'm going to stick with that, rather than come up with a new group of mutants.'"

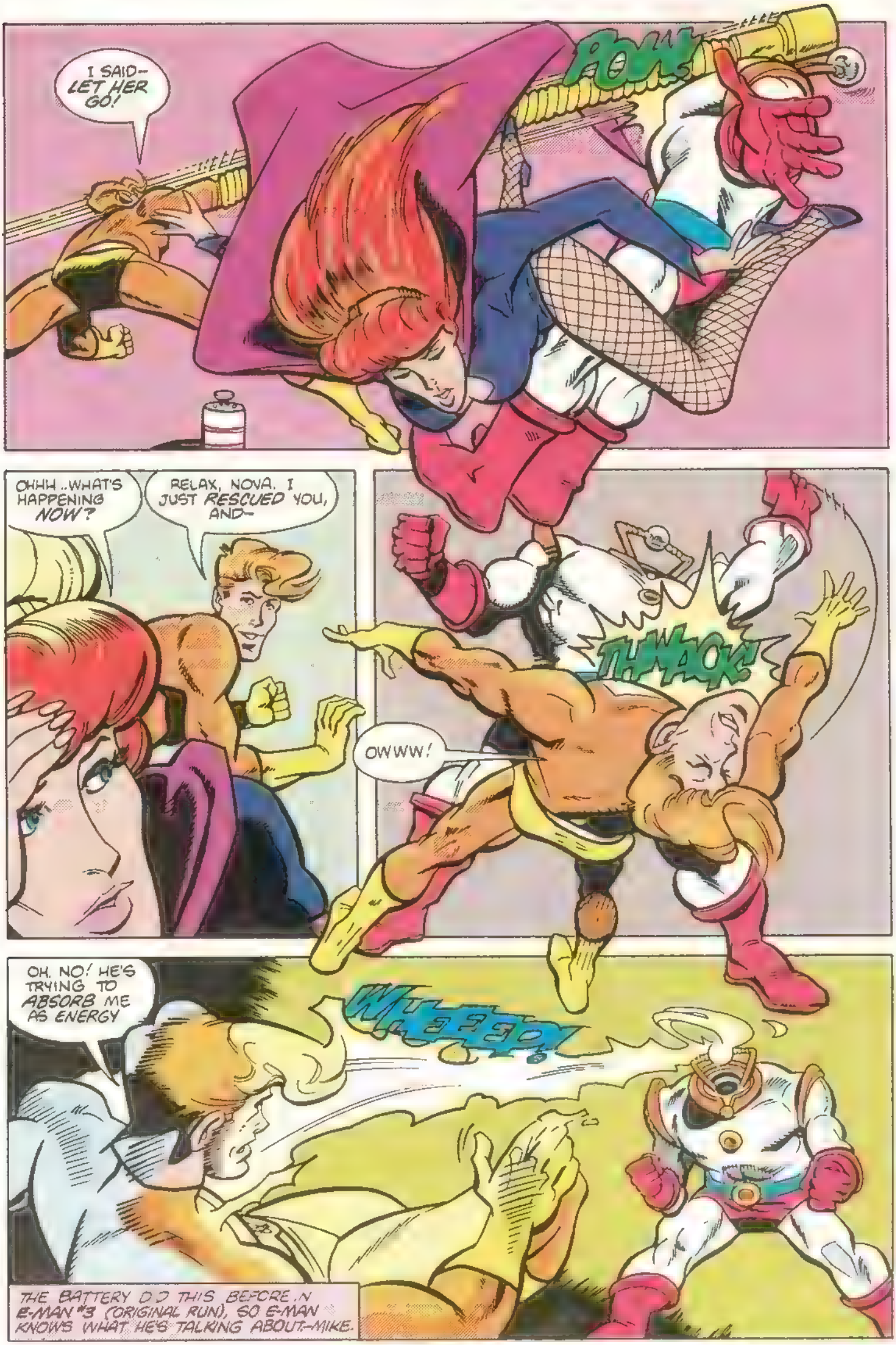
THE COMICS INDUSTRY is much the same as other contemporary mass media: you have more choices than ever before.

With the maturity of FM radio, chances are your town has more viable radio stations than ever. With the growth of cable, you can watch more TV channels than there are hours in the day.

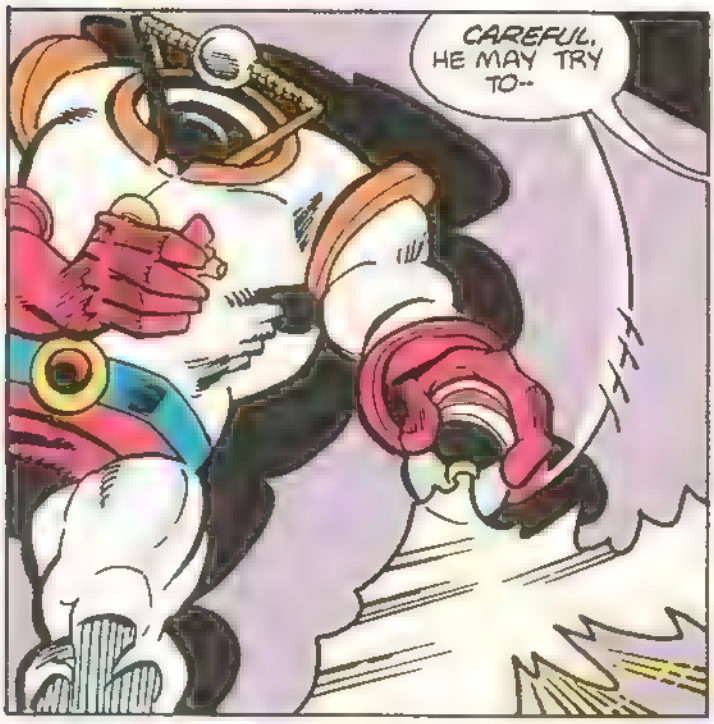
With the rise of the direct-sales, independent market, you have more comics titles to consider than fans have had at almost any time in thirty years.

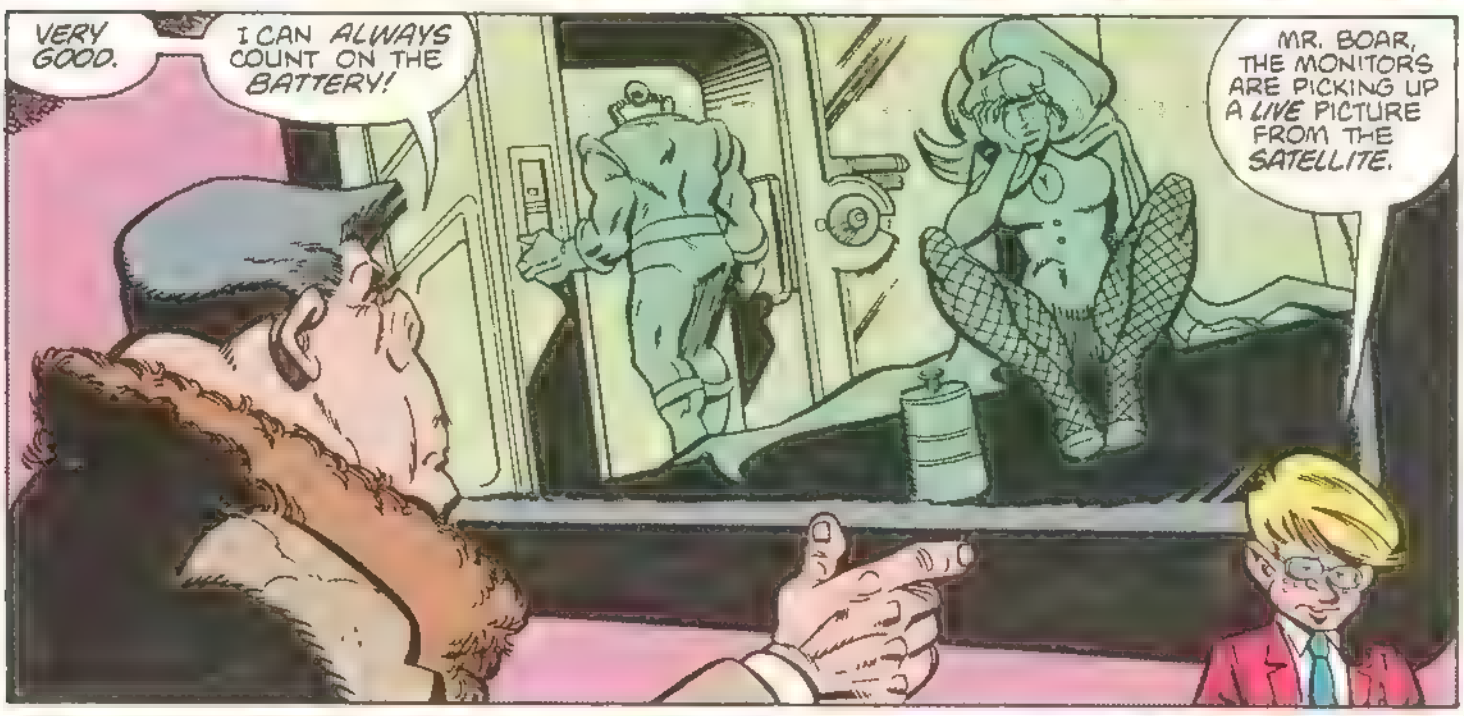
The industry itself has some tough choices ahead. But the comics might not have survived to make those choices, if not for the pioneers of independent comics.

(Charlie — who still anchors morning newscasts for WXRT Radio in Chicago — has benefited from those who helped creators win the rights to their comics material, and is looking forward to his piece of the action from "The Origins of Independent Comics — The Movie!")

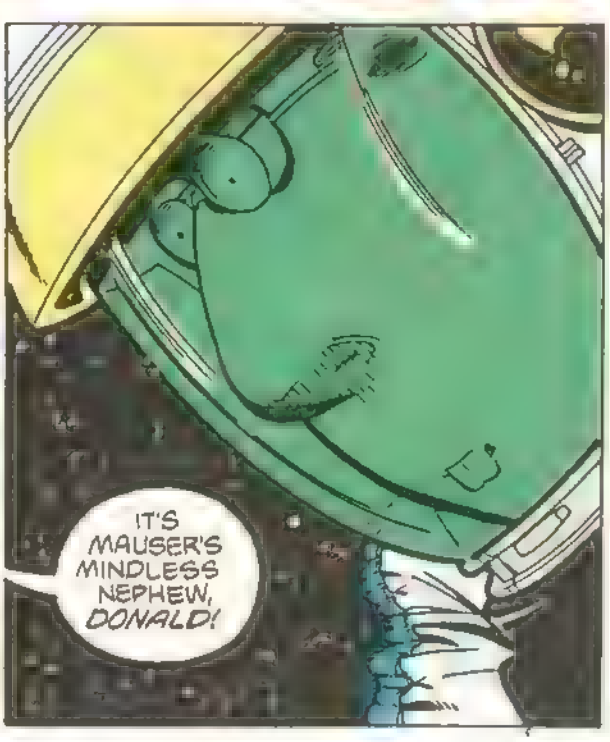

I SAID- LET HER GO!
POW!
OHHH..WHAT'S HAPPENING NOW?
RELAX, NOVA. I JUST RESCUED YOU, AND-
THWACK!
OWWW!
OH, NO! HE'S TRYING TO ABSORB ME AS ENERGY
WHEEEP!
THE BATTERY DID THIS BEFORE IN E-MAN #3 (ORIGINAL RUN), SO E-MAN KNOWS WHAT HE'S TALKING ABOUT.-MIKE.

SO IF IT'S ENERGY HE WANTS--
--IT'S ENERGY HE GETS!
UPSY-
-DAISY!
THUD
CLEVER, AREN'T YOU?
I DO TRY.
ALEC, HE'S DOING SOMETHING WITH THAT C-CELL!

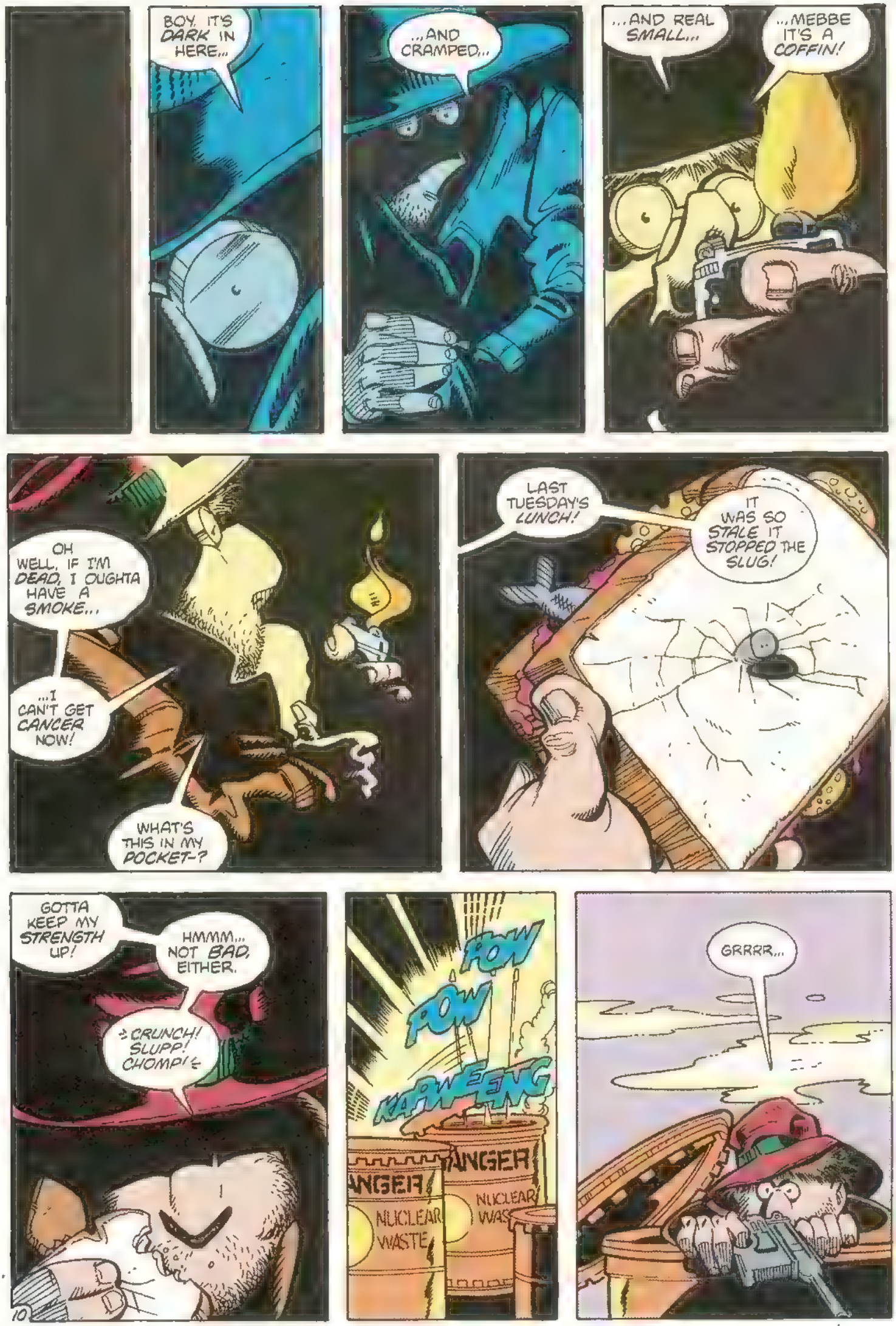

CAREFUL, HE MAY TRY TO--
-TRAP YOU


VERY GOOD.
I CAN ALWAYS COUNT ON THE BATTERY!
MR. BOAR, THE MONITORS ARE PICKING UP A LIVE PICTURE FROM THE SATELLITE.

WHAT--?
SOMEONE IN A SPACE SUIT FLOATING NEAR THE DEVICE.


IT'S MAUSER'S MINDLESS NEPHEW, DONALD!

"MY AGENTS FOUND HIM SNOOPING AROUND THE SHUTTLE JUST BEFORE THE LAUNCH...
"HE WAS SUPPOSED TO DIE 'ACCIDENTLY' WHEN THE CARGO BAY OPENED IN SPACE TO LAUNCH MY SATELLITE!
BUT SOMEHOW HE GOT AHOLD OF A SPACE SUIT!
"OH, WELL. THE SATELLITE'S DEFENSE SYSTEM WILL MAKE SHORT WORK OF THE BUMBLING FOOL.
"MISSED! HE MUST BE TOO CLOSE FOR THE LASERS TO LOCK ONTO HIM!
"AND NOW THE IDIOT'S HANGING ONTO THE SATELLITE ITSELF."
NO MATTER. HE CAN DO LITTLE DAMAGE.
EVENTUALLY, HE'LL RUN OUT OF AIR.
OR MAYBE HE'LL JUST STARVE.


BOY, IT'S DARK IN HERE...
...AND CRAMPED...
...AND REAL SMALL...
...MEBBE IT'S A COFFIN!
OH WELL, IF I'M DEAD, I OUGHTA HAVE A SMOKE...
...I CAN'T GET CANCER NOW!
WHAT'S THIS IN MY POCKET-?
LAST TUESDAY'S LUNCH!
IT WAS SO STALE IT STOPPED THE SLUG!
GOTTA KEEP MY STRENGTH UP!
HMMM... NOT BAD, EITHER.
CRUNCH! SLUPP! CHOMP!
POW
POW
KAPWEENG
NUCLEAR WASTE
GRRRR...

GREAT! I DON'T KNOW WHERE I AM--
AND ALEC IS TRAPPED IN THAT "E-CELL!"
HEY, MY SKULL CLASP! ITS GLOWING EYES ARE BATTERY-POWERED...
SO MAYBE IF I HOOK IT TO ALEC'S TERMINALS...
YOWWP! YOU LOOK LIKE THE BAT-SIGNAL!
GOOD GOING, NOVA!
THE LOCK?
IT'S ELECTROMAG-NETICALLY ENCODED..
SO A FEW PULSES IN THE RIGHT PLACES...
..AND WE'RE OUT! NOW, WE'VE GOT TO FIND BOAR-- AND FAST!
ALEC, WHAT'S GOING ON AROUND HERE?
WELL, BOAR HAS THIS SATELLITE..

SOMEHOW, I KNEW THE FAT MAN WAS INVOLVED. BUT WHERE IS HE?
EASY, NOVA. THEY SHOULD BE IN THE CONTROL ROOM...
SOME OF THEM ARE OUT HERE, ALEC!
GOOD GRIEF...
GEEZ, I'M LOST! WHICH WAY DO I GO NOW?
YIPE! GUESS I'LL GO THIS WAY!
KHOOM
BLLLT
BOOM!

I AM GETTING TIRED OF BOZOS SHOOTIN' AT ME!
POW!
WHA-OOF!
THUD!
TH.S JUST AIN'T MY DAY!
GRAB THAT LASER PISTOL, KANE--
--AND GET OFF ME!
GREAT! I RUN AWAY FROM ONE FREAK AND FALL OVER ANOTHER!
SHADDUP AND SHOOT, YA' BIMBO!
WHERE'S TRONN, ANYHOW?
MR. BOAR, THEY'VE ALL BEEN FOUND--
THE LASER SQUAD HAS PINNED DOWN MAUSER AND THE KANE WOMAN.
AND PHOTON AND SYNAPTON ARE HANDLING E-MAN.
MAKE SURE IT ENDS TH.S TIME. I AM BECOMING BORED WITH 'KILLING" MAUSER AND CAPTURING E-MAN!

MEANWHILE, SOMEWHERE IN ORBIT...
I WONDER HOW LONG THE AIR LASTS IN THIS SUIT...?
CCCP
I WONDER HOW COME WE'RE MOVING TOWARD THAT OTHER SATELLITE?
AND IN ROGER'S PARK, CHICAGO...
Amy Irving
HOLLYWOOD

SNORF!
?
BUMP
!
GLEEP!
BACK IN SPACE...
CCCP
SURE ARE A LOT OF LASERS ON THIS THING...
15

MY FORCE FIELD CAN REPEL PHOTON'S BLASTS—
THAT'S IT SYNAPTON! TELEKINETICALLY OPEN A HOLE IN HIS SHIELD!
BUT I CAN'T CONCENTRATE ON A COMBINED MENTAL AND SOLAR ATTACK!
MAYBE IF I REVERSE POLARITY IN THE SHIELD...
AIEEE! LOOK OUT, MAX!
GRAHH
SH!
BOOOM
OH, NO! MY BLASTS HAVE BROUGHT DOWN THE CEILING!
SYNAPTON USES HIS TELEKINETIC POWER TO PROTECT HIS ONLY FRIEND...
MAX, DON'T!

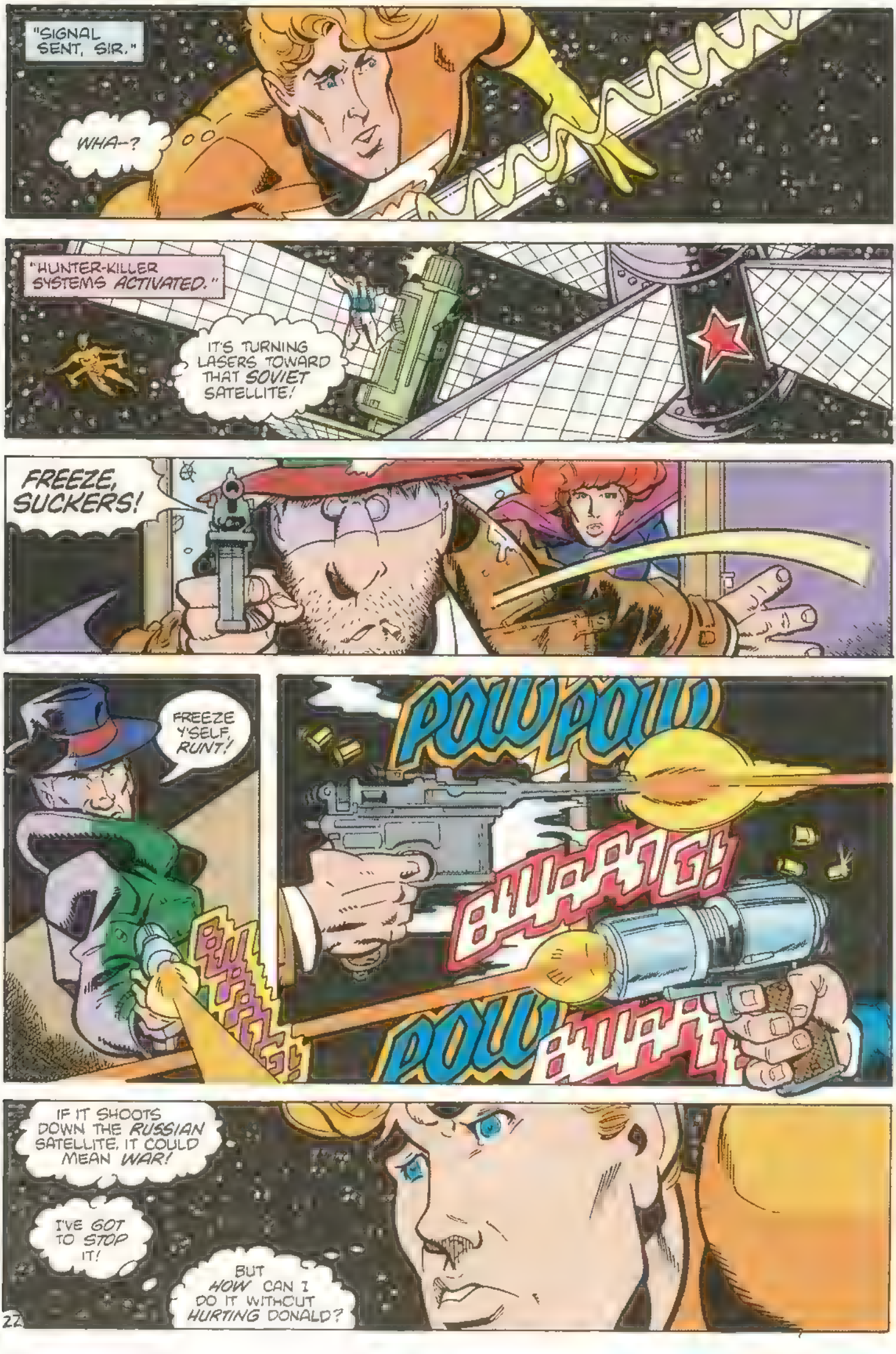
..IGNORING HIS OWN SAFETY!
MAX!
MR. BOAR, THE CONSOLE IS DAMAGED- I CAN'T CONTROL THE SATELLITE'S SEARCH-AND DESTROY MODE!
THAT FOOL SYNAPTON HAS DESTROYED AN EXPENSIVE PIECE OF EQUIPMENT!
PHOTON--
"...AN EXPENSIVE PIECE OF EQUIPMENT?"
IS THAT ALL YOU CARE ABOUT?
WHAT ABOUT MAX?
WHAT ABOUT MAX?
BATTERY, PROTECT!
OH, WOW!
ZHOOM!
ZHOOM!

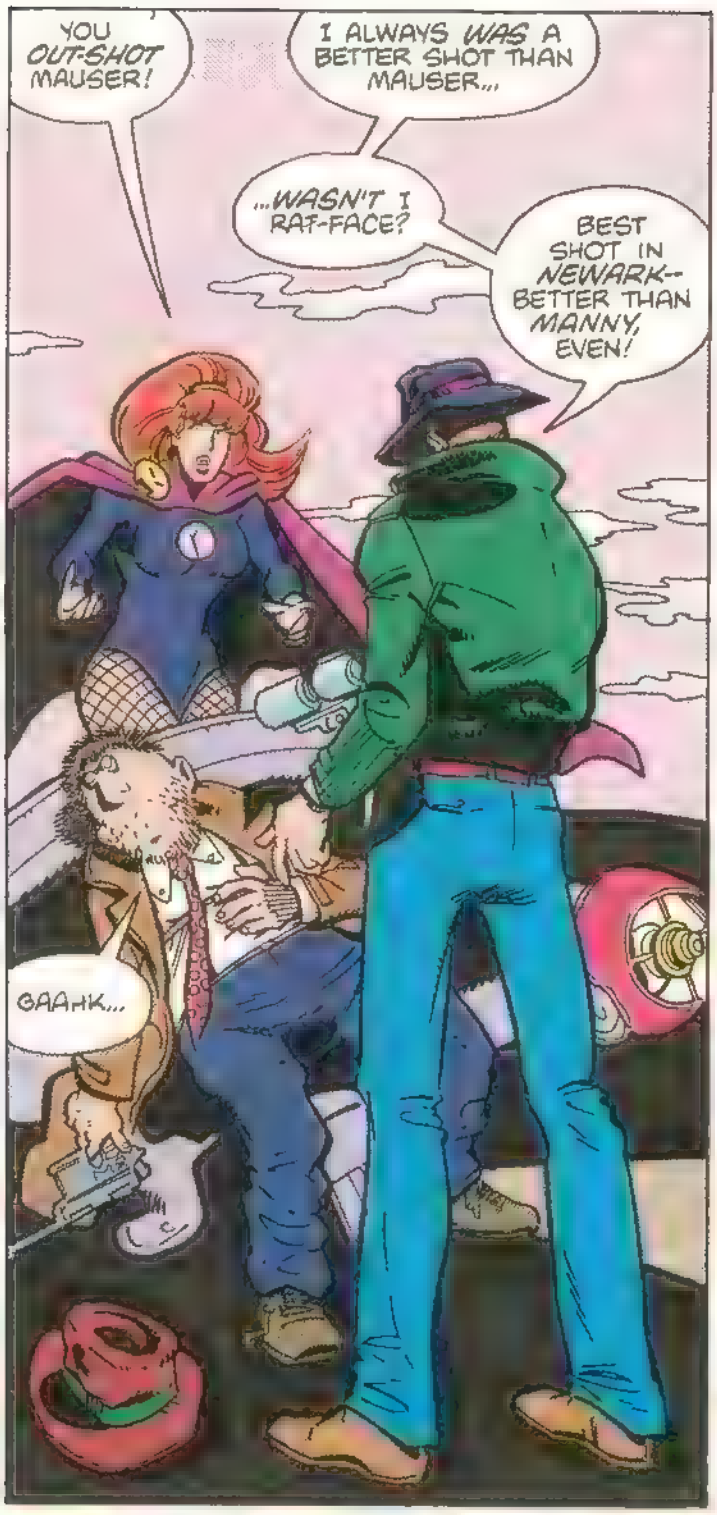
ALEC, WHAT'S GOING ON?
NOVA! MAUSER! GET DOWN!
DESTROY, BATTERY! DESTROY THEM ALL!
PHOTON'S BLASTING THE BATTERY WITH ALL HER POWER, AND THAT'S MORE THAN HE CAN HANDLE--
HUH?
HE'S GOING TO--
OVERLOAD!
KABLOOOM!
AHH--

WHOO, BOY, TRONN! YOU SURE SAVED OUR HASH, TURNIN' INTO A LUMP OF LEAD LIKE THAT!
ALEC, THAT GIRL--
PHOTON, ARE YOU OKAY?
OKAY? I'M ALIVE, IF THAT'S WHAT YOU MEAN...
.. BUT I'M A LONG WAY FROM OKAY.
WHERE'S BOAR--AND THAT BUM SIMPSON?
THEY MUST HAVE TAKEN ADVANTAGE OF THE CONFUSION TO ESCAPE TO THE AUXILIARY CONTROL CENTER..
. I CAN TELL YOU WHERE .T IS...
...BUT I MUST STAY HERE WITH MAX...
ALEC, MAX .S...
I KNOW, NOVA.
PHOTON, YOU GUARD WHAT'S LEFT OF THE LASER SQUAD.
NOVA, YOU AND MAUSER W.LL HAVE TO STOP BOAR--
C'MON RED!
--I'VE GOT AN APPOINTMENT...IN SPACE!

--WE DIDN'T FIGURE DONALD WOULD WIND UP IN ORBIT!
YAAY, E-MAN TO THE RESCUE!
--WITH DONALD DUKE AND BOAR'S SOLAR SATELLITE!
WHEN MIKE SENT DONALD TO CAPE CANAVERAL
YOWWWP!
BLOOP
BLAP
THAT GADGET IS WELL-PROTECTED!
HOW AM I GOING TO GET DONALD AWAY FROM THAT THING?
YOU KNOW, MR. BOAR, IF I DIDN'T REALIZE YOUR GOAL OF CLEAN SOLAR ENERGY WAS SO NOBLE I MIGHT THINK YOUR METHODS WERE A BIT EXCESSIVE!
JUST DEALING WITH PETTY MINDS, WENDELL.
WE'LL BE AT YOUR HUNTING LODGE SOON, MR. BOAR...
"WE CAN SEND THE ACTIVATION SIGNAL FROM THE BACK-UP COMPUTERS THERE!"

MAUSER!
WHERE'D YOU LEARN TO DRIVE—
9MM
SKREEEE
—THE BUMPER CARS AT CONEY ISLAND?
SAVE THE JOKES FOR LATER, RED!
'WE GOTTA STOP FAT BOY BEFORE HE DOES SOMETHING WE'LL ALL REGRET...
"IF HIS SOLAR D'NGUS STARTS TAKIN' POT SHOTS AT RUSSKIE SATELLITES, IT COULD MEAN WW III!
"AND THAT COULD RUIN MY LIFESTYLE."
ALL SET, MR. BOAR.
OWW! REPULSOR SCREENS!
I CAN'T EVEN GET CLOSE!
WHIMPER
SHOULD I SEND THE ACTIVATION SIGNAL, MR. BOAR?
DO IT, WENDELL


"SIGNAL SENT, SIR."
WHA-?
"HUNTER-KILLER SYSTEMS ACTIVATED."
IT'S TURNING LASERS TOWARD THAT SOVIET SATELLITE!
FREEZE, SUCKERS!
FREEZE Y'SELF, RUNT!
POW POW!!!
BLAAAG!
POW
BLAAG!
IF IT SHOOTS DOWN THE RUSSIAN SATELLITE, IT COULD MEAN WAR!
I'VE GOT TO STOP IT!
BUT HOW CAN I DO IT WITHOUT HURTING DONALD?


YOU OUT-SHOT MAUSER!
I ALWAYS WAS A BETTER SHOT THAN MAUSER...
...WASN'T I RAT-FACE?
BEST SHOT IN NEWARK-- BETTER THAN MANNY, EVEN!
GAAHK...

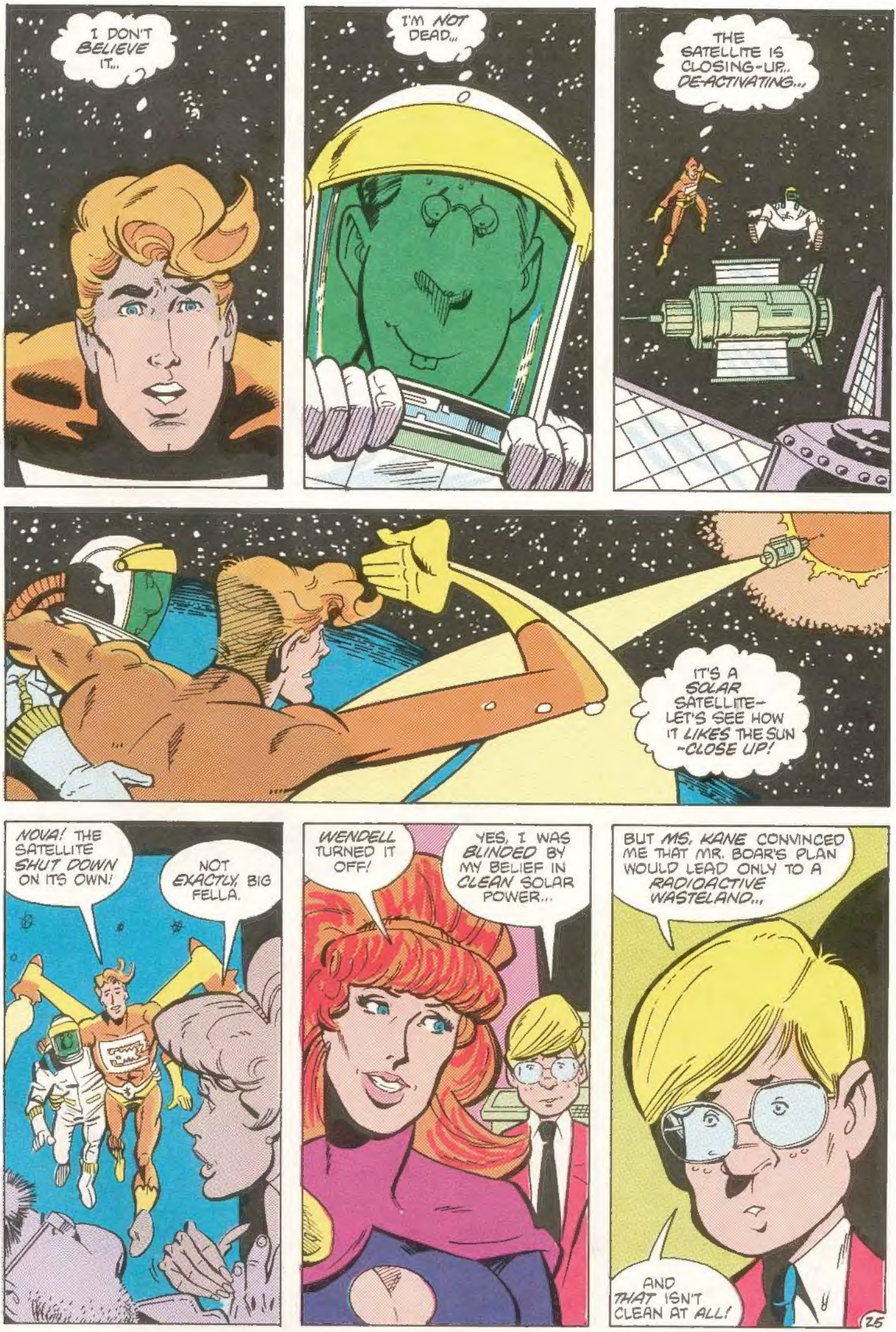
THE LASERS ARE LOCKED ON!
IT'S GOING TO FIRE!
OH, DONALD, I'M SORRY!

YOU CAN'T KILL MAUSER!

SURE I CAN, LADY.
IT'S EASY.

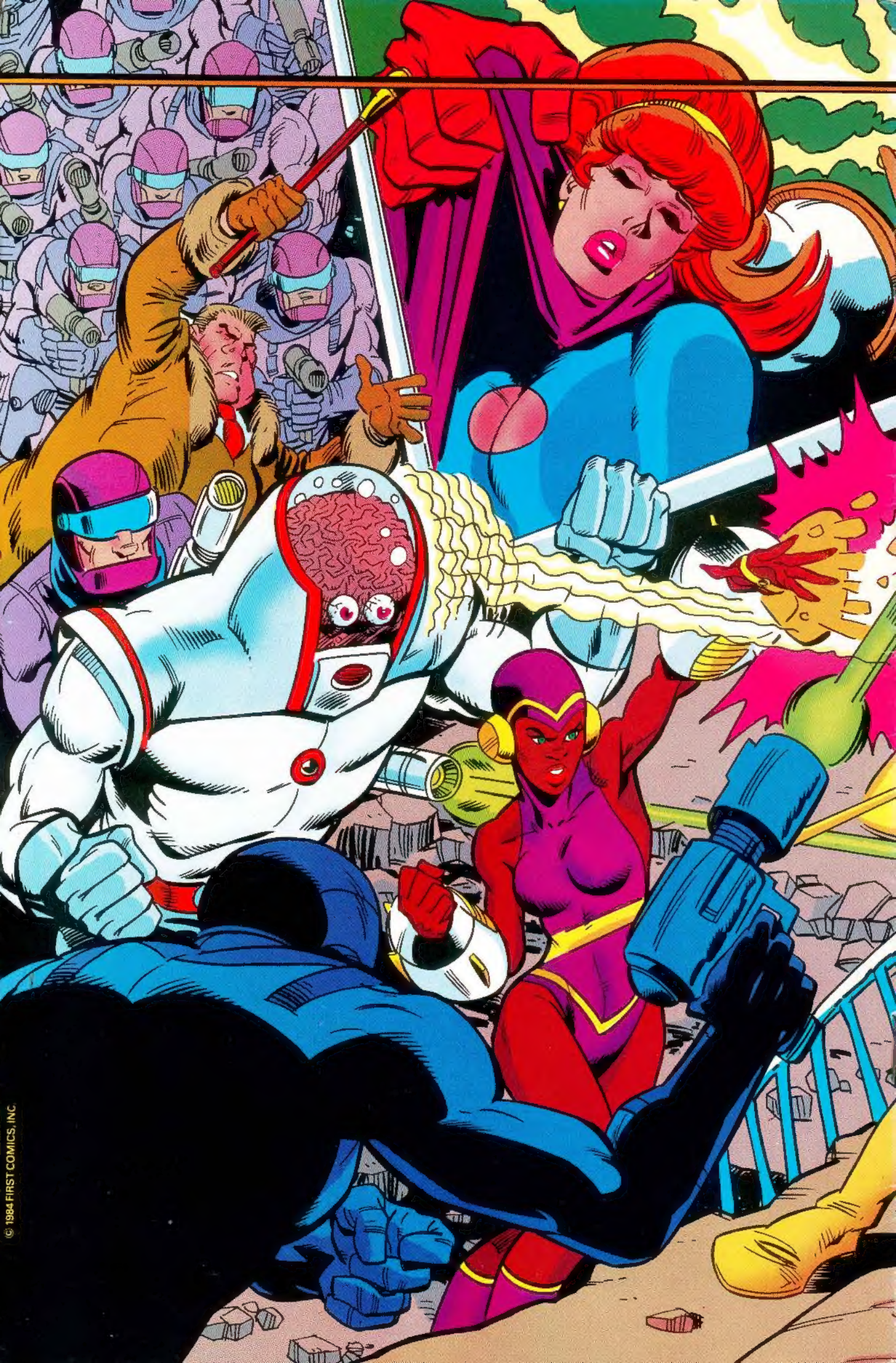
GOODBYE, DONALD... I'VE GOT TO DO IT!

FROM THIS DISTANCE I CAN'T MISS!
NO...
MR. SIMPSON...
NO!
BULLET
'BYE, RUNT!
NO!
AAAIGHH!
SIMPSON FALLS BACKWARD, SHOT WITH HIS OWN DEFLECTED BULLET NOVA SWOONS, EXHAUSTED FROM HER UNEXPECTED ENERGY RELEASE.
EMAN PREPARES TO FIRE...
'BYE DEBBIE, 'BYE MOM, 'BYE UNCA MICKEY 'BYE ARMANDO..
CCCP


I DON'T BELIEVE IT...
I'M NOT DEAD...
THE SATELLITE IS CLOSING-UP... DE-ACTIVATING...
IT'S A SOLAR SATELLITE— LET'S SEE HOW IT LIKES THE SUN -CLOSE UP!
NOVA! THE SATELLITE SHUT DOWN ON ITS OWN!
NOT EXACTLY, BIG FELLA.
WENDELL TURNED IT OFF!
YES, I WAS BLINDED BY MY BELIEF IN CLEAN SOLAR POWER...
BUT MS. KANE CONVINCED ME THAT MR. BOAR'S PLAN WOULD LEAD ONLY TO A RADIOACTIVE WASTELAND...
AND THAT ISN'T CLEAN AT ALL!

BACK AT THE CANAAN NUCLEAR PLANT...
IT'S TOO BAD BOAR GOT AWAY AGAIN.
SORRY, BIG FELLA-BUT WHEN I HAVE THESE ENERGY FLASHBACKS I SEEM TO PASS OUT. HE MUST HAVE ESCAPED THEN.
DON'T WORRY, NOVA. WE'LL GET HIM SOMETIME.
NOT SOON ENOUGH FOR ME, I'M AFRAID.
ONLY BOAR'S TECHNOLOGY ENABLES ME TO RELEASE MY SOLAR BUILD-UP..
SOMEDAY, THE EQUIPMENT WILL FAIL, AND THAT WILL BE THE END OF ME.
MAYBE I CAN HELP YOU FIND A CURE...
ALEC, I'M WORRIED ABOUT THESE ENERGY POWERS I SEEM TO BE GETTING AGAIN...
WELL, IT'S GOOD FOR MIKE YOU HAD THEM WHEN YOU DID!
YEAH, AND SINCE YOU SAVED ME, RED, THAT MAKES ME YOUR RESPONSIBILITY.
OY!

BUT WHAT OF THE MARSUPIAL MEMBER OF OUR CAST? WHEN LAST WE SAW HIM, HE WAS PURSUING A SHEEPDOG INTO LINCOLN PARK.
BUT WHO ARE THESE GUYS?
!
AND WHAT ARE THEY SMILING ABOUT?
NEXT ISSUE:
Smeltquest...?
or TEDDY gets the BLUES!



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